THE SAN FRANCISCO MUSEUM OF ART PRESENTS

ART IN CINEMA

SIXTH YEAR—EIGHTH SERIES

The consistently high standard of these film showings since their inception in 1946 has given ART IN CINEMA a proud and worthy international reputation among film enthusiasts the world over, whether they be public, professional critic, student or film-maker, whose interest in the film is larger than the limits of its regular course.

Series Eight, after more than a year's absence, brings together a rich selection of both contemporary and classic achievements in the Art of the Film. The series is less concerned with tracing a history of these achievements as it is providing a kind of experience not usually associated with a "seat at the cinema." In this sense, Art In Cinema amounts to an exhibition gallery of the Film—as we are continually told it is, but rarely have a chance to see—a truly new art.

Friday, November 7

NEW INTERPRETATIONS

IMAGES POUR DEBUSSY (En Bateau, Arabesque en Mi, Reflects dans L'eau, Arabesque en Sol) by Jean Mitry; Argos Films, 1951. Interpretations of Debussy by this famous French film-maker. (Venice Film Festival, 1952.)

COLOR CRY by Len Lye; with Langley Terry's voice and harmonica; 1952. The latest film by this Old Master whose films for the G.P.O. in Britain are historic. (Venice Film Festival, 1952.

NOTES ON THE PORT OF ST. FRANCIS by Frank Stauffacher; 1951-52. A document of the atmosphere of the city of San Francisco based on a narrative by Robert Louis Stevenson, and spoken by Vincent Price. (Edinburgh and Venice Film Festivals, 1952)

BARBONI directed by Dino Risi, 1946. Italian Realism at its most realistic.

MIDVINTER-BLOT (Mid-Winter Sacrifice) by Costa Werner; 1946. Superior experiment by one of Sweden's eminent directors.

OLD INTERPRETATIONS STILL NEW

NIGHT ON BARE MOUNTAIN by Alexandre Alexeieff; 1934. The impressive technique of Alexeieff has never before been shown in this country.

COPS by and with Buster Keaton, 1922.

Friday, November 14

JOYS AND MISERIES OF THE SPONSORED FILM

THE TRANSFER OF POWER by Sir Arthur Elton, for the Petroleum Film Bureau.
WORDS FOR BATTLE by Humphrey Jennings, for the British Home Office.
THE STORY OF TIME by Signal Films, for Rolex.
MORE THAN MEETS THE EYE by UPA, for Columbia Broadcasting Company.
MAN ALIVE by UPA, for the American Cancer Society.
TWO BAGATELLES by Norman McLaren; a new experimental film for the National Film Board of Canada.
DAVID by Paul Dickson, for the Welsh Committee of the Festival of Britain (1951).

Friday, November 21

MASTERS OF MOOD: Dreyer

LEAVES FROM THE BOOK OF SATAN (One Section). Carl Dreyer's first film dealt with an epic theme.
THE ADVENTURE OF DAVID GRAY. This serious and uncanny production is the very image of physical horror.
COEUR D'AMOUR EPRIS directed by Jean Aurel, narrated by Marie Cesares. A suite of allegorical songs written in 1457 by the Duc René D'Anjou comes to life in the camera.
COLOR DANCES NO. 1 by James E. Davis (1952). This artist of plastics and light in his latest film.

Friday, November 28

SOCIAL DISCOVERIES

BED AND SOFA by Alexander Room; 1928. The famous masterpiece of the European film, cited in all histories of the cinema, has long been unavailable for scrutiny.

LES DESASTRES DE LA GUERRE by Pierre Kast and Jean Gremillon; Argos Films, 1951. While this gripping essay is based on the work of Goya, it is not to be confused with another recent work of the same theme. (Venice Film Festival, 1952)

THE ART OF LIVING, by Francis Lee (1952). The film on the work of William Steinberg.

TWO YOUNG LADIES

ZANZABELLE A PARIS by Saniko Bo, and Starovitch, 1950.
MADELINE by UPA, (1951).

Films selected and arranged for this program by FRANK STAUFFACHER

ADVISORY COMMITTEE

DR. GRACE L. McCANN MORLEY, Director, S. F Museum of Art
MARGARETA AKERMARK, Museum of Modern Art Film Library
GEORGE AMBERG, Author and Critic
LEWIS JACOBS, Author "The Rise of the American Film"
ROSALIND KOSSOFF, A F. Films Inc.
AMOS VOGEL, Cinema 16

NOTE: The films have been drawn from a wide variety of sources, from the Museum of Modern Art Film Library, from various other collections, and from the individual artists themselves. We ask your indulgence when programs must be altered due to circumstances beyond our control—shipping failures, poor quality of prints, etc. The series is organized on the same basis as previous series: Non-profit, non-commercial, with admission by series subscription only.

ART IN CINEMA has been a copyright name since 1947. It is not to be confused with any other showings in the Bay Region.

(TEAR HERE)

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Eighth Series

TO: ART IN CINEMA SOCIETY
San Francisco Museum of Art
Civic Center, San Francisco

☐ Museum Member
☐ Public
(CHECK ONE)

Please send me_____series tickets at $3.50 each (series) including tax ($2.50 for Museum Members) for the series of 4 nights of ART IN CINEMA film series, November 7 through November 28, at 8:00 P.M. Friday evenings.

NAME:_____ ADDRESS:_____

TOTAL AMOUNT ENCLOSED_____

(Make check or money order payable to the San Francisco Museum of Art, and enclose stamped, self-addressed envelope for return of tickts.)

SAN FRANCISCO MUSEUM OF ART
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FOR IMMEDIATE RELEASE

EIGHTH SERIES OF "ART IN CINEMA" PROGRAMS OF OUTSTANDING FILMS DURING NOVEMBER

On Friday, November 7, 14, 21, and 28 at 8:00 p.m., the San Francisco Museum of Art will present its eighth series of "Art In Cinema" programs. The "Art In Cinema" showings have consistently presented a careful and outstanding selection of "The Art of the Film." This series is not concerned with tracing a history of these achievements, but with providing a kind of experience not usually associated with a "seat at the cinema". In a sense, "Art In Cinema" amounts to an exhibition gallery of the "Film". We are continually told that it is a truly new art, but rarely have a chance to see it presented as such.

Since their inception in 1946, the "Art In Cinema" showings have been of a consistently high standard; they have given "Art In Cinema" a proud and worthy international reputation among film enthusiasts the world over, whether they be public, professional critic, student or film-maker. This program has been arranged by Frank Stauffacher, who has been associated with "Art In Cinema" since its inception "Art In Cinema" has been a copyright name since 1947 and is not to be confused with any other film showings in the Bay Region.

SEE ATTACHED PRINTED ANNOUNCEMENT FOR FULL DETAILS OF EACH EVENING'S PROGRAM

In conjunction with a month of "Art In Cinema" activities, a series of free lectures on "The Art of the Film" have been planned on Wednesdays at 8:00 p.m. The lectures are as follows:

November 5,	Television, A New Visual Art, by Allon Schoener, Producer of the San Francisco Museum of Art's "Art In Your Life" television programs.
November 12,	Notes on the Making of Abstract Films, by Denver Sutton, maker of abstract films. To be illustrated with films by Mr. Sutton and others.
November 19,	Recent Trends in Foreign Feature Films, by Luther Nichols, Film Critic, San Francisco Chronicle. To be illustrated with selections from feature films.
November 26,	The Language of Film, by Robert Katz, Film Instructor, Calif School of Fine Arts. To be illustrated with Basil Wright's analysis of "Odd Man Out", including sections from that film

This series of "Art In Cinema" programs and lectures will be followed in December by a new historical film series based upon the theme of "15 American Directors." Selected works of the greatest American directors will be included on this program.

Admission by series ticket: $3.50. Museum Members $2.50.

ART IN CINEMA «program notes»

THE SAN FRANCISCO MUSEUM OF ART SERIES EIGHT : 1952

Friday, November 7, 1952

IMAGES POUR DEBUSSY.....Jean Mitry
COLOR CRY,,.....Len Lye
MIDVINTER BLOT.....Gosta Werner
COPS .....Buster Keaton
(Intermission)
NIGHT ON BARE MOUNTAIN .....Alexeieff
NOTES ON THE PORT OF ST. FRANCIS....Frank Stauffacher
BARBONI.....Dino Risi

IMAGES POUR DEBUSSY by Jean Mitry, assisted by Jean Docouret; piano by Jaques Fevier; produced by Argos Films (French) 1951. Mitry writes, "I aim, with this study, to realize a series of images on musical continuity. The concrete and romantic images used as a counterpoint to En Bateau give place step by step, to the abstract ones of Arabesque en Mi and Reflets dansL'Eau until in Arabesque en Sol, the sun reflected in rippling water, becomes a complete abstraction." (A.F. Films) (20 min.)

COLOR CRY by Len Lye. U.S. 1952. In 1936, Len Lye, under the sponsorship of the G.P.O. in England, developed the technique of painting directly on film emulsions with colored dyes. He was the teacher of Norman McLaren, who has utilized this form in films for the National Film Board of Canada. This is Mr. Lye's latest and was entered in the 1952 Venice Film Festival under the title Fox Hunt. The musical composition is by Langley Terry. (Courtesy Mr. Len Lye) (8 Min.)

MIDVINTERBLOT by Gosta Werner. (Swedish) 1947. This film enacts an ancient and weird sacrificial rite of certain Northern Druidic tribes. It is concerned with an appeal, in the middle of the long dark Northern winter, for a return of the sun. The theme is thus expressed by Mr. Werner: "In the darkest of winter, the wooden god-image of the Stone Age demanded that the tribe sacrifice one of its own people so that the sun might return. The chief dedicated the sacrificial knife, and the entire tribe saw the sacrifice fulfilled. Afterwards they received the blood of the sacrifice - reached towards it ecstatically in blind belief, opened up for it in a barbaric orgy." (translated from the Swedish by Margereta Akermark). It must be repeated that this is an enactment of a virtually prehistoric tribal rite, and is not to be taken as depicting even an early Scandinavian custom. (Courtesy of Gosta Werner) (10 Minutes)

COPS directed by, and starring Buster Keaton. (15 Min.)

NIGHT ON BARE MOUNTAIN by Alexander Alexeieff and Claire Parker. (French) 1934. This famous phantasmagoria of spirits and hobgoblins was the result of experimenting with a totally different conception of animation, and the process developed was a secret for many years. It aimed to abolish the hard "drawing line" of the usual cartoon animation, and provide a full range of flexible tonality. The experiment was successful, but probably due to the exceeding tediousness of its operation, it has remained the exclusive genre of Mr. Alexeieff whose films nevertheless, are among the most unique achievements in the development of the animated film. (MMA Film Library) (10 Min.)

NOTES ON THE PORT OF ST. FRANCIS by Frank Stauffacher; narration from a descriptive essay by Robert Louis Stevenson, spoken by Vincent Price. 1951. An experiment in documentary, this film consists of eight short visual(and aural) notes on the city of San Francisco, in an effort to describe its atmosphere rather than its physical appearance. The maker of this film is well aware that some sections of these camera notes are either superfluous or too obscure for expression, but he offers them here as they are. A tighter and shorter version for theatrical release is being made. (This film has been the only American documentary chosen by the New York critics for inclusion in the awards of the Robert J. Flaherty Film Awards contest for creative achievement in the documentary field.) (A.F. Films) (20 Min.)

BARBONI by Dino Risi; produced by Gigi Martello. (Italian) 1946. In this little documentary, the essence of the Italian "Neo-Realism" is apparent. Although the subject deals with certain areas of war-torn Milan, a strange and sensitive lyricism permeates every foot of the film. (MMA Film Library) (10 Min.)

ART IN CINEMA «program notes»

THE SAN FRANCISCO MUSEUM OF ART — SERIES EIGHT : 1952

NOTES FOR SEVERAL FILMS SCHEDULED ON THE SERIES, BUT NOT ANNOTATED HERE, HAVE NOT YET BEEN COMPILED AT THIS PRINTING. THEY WILL BE SUPPLIED AT THE SHOWINGS, AS WILL ADDITIONAL MATERIAL ON THOSE DISCUSSED HERE.

NEW INTERPRETATIONS — FRIDAY, NOVEMBER 7

IMAGES POUR DEBUSSY BY JEAN MITRY, ASSISTED BY JEAN DOCOURET; PIANO BY JAQUES FEVIER; PRODUCED BY ARGOS FILMS (FRENCH) 1951. MITRY'S PREVIOUS FILM, PACIFIC 231, WON AN AWARD FOR montage AT THE 1951 VENICE FILM FESTIVAL. ALSO AN INTERPRETATION OF MUSIC, IT CONVEYED THE PRECISE NERVOUS RHYTHM OF HONEGGER'S TONE POEM BY A TOUR DE FORCE OF IMAGE CUTTING, WHICH IN ITSELF WAS NOTHING NEW IN TECHNIQUE, BUT WAS REALIZED WITH IMMENSE PERFECTION. THAT FILM REMAINS A PERFECT LESSON IN CONSTRUCTION. IN IMAGES POUR DEBUSSY SUCH OBVIOUS "TECHNIQUE" IS UNNECESSARY. SUCH A TOTALLY DIFFERENT TONAL BACKGROUND WOULD NOT FIT WITH A DISPLAY OF CUTTING. MITRY WRITES, "I AIM, WITH THIS STUDY, TO REALIZE A SERIES OF IMAGES ON MUSICAL CONTINUITY. THE CONCRETE AND ROMANTIC IMAGES USED AS A COUNTERPOINT TO EN BATEAU GIVE PLACE STEP BY STEP, TO THE ABSTRACT ONES OF ARABESQUE EN MI AND REFLETS DAN L'EAU, UNTIL IN THE ARABESQUE EN SOL, THE SUN REFLECTED IN RIPPLING WATER, BECOMES A complete ABSTRACTION." (REF. CAHIERS DU CINEMA, DEC. 1951. PROGRAM NOTES OF VENICE FILM FESTIVAL, 1952)(A.F. FILMS)

COLOR CRY BY LEN LYE. U.S. 1952. IN 1936, LEN LYE, UNDER THE SPONSORSHIP OF THE G.P.O. IN ENGLAND, DEVELOPED THE TECHNIQUE OF PAINTING DIRECTLY ON FILM EMULSIONS WITH COLORED DYES. HE WAS THE TEACHER OF NORMAN MCLAREN, WHO HAS UTILIZED THIS FORM IN FILMS FOR THE NATIONAL FILM BOARD OF CANADA. THIS IS MR. LYE'S LATEST AND WAS ENTERED IN THE 1952 VENICE FILM FESTIVAL UNDER THE TITLE FOX HUNT. THE MUSICAL COMPOSITION IS BY LANGLEY TERRY. (COURTESY MR. LEN LYE)

NOTES ON THE PORT OF ST. FRANCIS BY FRANK STAUFFACHER; NARRATION FROM AN ESSAY BY ROBERT LOUIS STEVENSON, SPOKEN BY VINCENT PRICE, 1951. SHUNNING THE WELL-KNOWN AND EASILY PHOTOGRAPHED SCENIC DELIGHTS OF SAN FRANCISCO, THIS DOCUMENTARY RECORDS SOME OF THE CITY'S DEFINITE BUT ELUSIVE ATMOSPHERIC FLAVOR. IT IS A SKETCHBOOK, BUT EACH SKETCH IS FINISHED; IT IS IMPRESSIONISTIC, BUT THE LICENSE OF IMPRESSIONISM HAS NOT BEEN ALLOWED TO BECOME A STRICTLY PERSONAL LANGUAGE. (A.F. FILMS)

BARBONI BY DINO RISI; PRODUCED BY GIGI MARTELLO. (ITALIAN) 1946. IN THIS LITTLE DOCUMENTARY, THE ESSENCE OF THE ITALIAN "NEO-REALISM" IS APPARENT. ALTHOUGH THE SUBJECT DEALS WITH CERTAIN AREAS OF WAR-TORN MILAN, A STRANGE AND SENSITIVE LYRICISM PERMEATES EVERY FOOT OF THE FILM. (MMA FILM LIBRARY)

OLD INTERPRETATIONS STILL NEW

NIGHT ON BARE MOUNTAIN BY ALEXANDER ALEXEIEFF AND CLAIRE PARKER. (FRENCH) 1934. THIS FAMOUS PHANTASMAGORIA OF SPIRITS AND HOBGOBLINS WAS THE RESULT OF EXPERIMENTING WITH A TOTALLY DIFFERENT CONCEPTION OF ANIMATION, AND THE PROCESS DEVELOPED WAS A SECRET FOR MANY YEARS. IT AIMED TO ABOLISH THE HARD "DRAWING LINE" OF THE USUAL CARTOON ANIMATION, AND PROVIDE A FULL RANGE OF FLEXIBLE *tonality*. THE EXPERIMENT WAS SUCCESSFUL, BUT PROBABLY DUE TO THE EXCEEDING TEDIOUSNESS OF ITS OPERATION, IT HAS REMAINED THE EXCLUSIVE GENRE OF MR. ALEXEIEFF WHOSE FILMS NEVERTHELESS, ARE AMONG THE MOST UNIQUE ACHEIVEMENTS IN THE DEVELOPMENT OF THE ANIMATED FILM. (REF. CINEMA QUARTERLY, EDINBURGH, AUTUMN, 1934; HISTORY OF FILM BY BARDECHE AND BRASILLACH) (MMA FILM LIBRARY)

MID-VINTER BLOT (MID-WINTER SACRIFICE) BY GOSTA WERNER. (SWEDISH) 1946. (PROGRAM NOTE FOR THIS FILM WILL BE PROVIDED ON THE EVENING OF ITS SHOWING.)

JOYS AND MISERIES OF THE SPONSORED FILM — FRIDAY, NOVEMBER, 14

A COMPREHENSIVE COVERAGE OF THE BEST ACHIEVEMENTS IN SPONSORED FILMS WOULD FILL MANY WEEKS OF SHOWINGS, AND INVOLVE MUCH HAIR-SPLITTING AS TO THE FINAL DEFINITION OF A "SPONSORED" FILM. FOREMOST AMONG THEM WOULD BE ROBERT FLAHERTY'S LOUISIANA STORY, SPONSORED BY THE STANDARD OIL COMPANY OF NEW JERSEY. OUR

SELECTION, HOWEVER, IS CONCERNED WITH SHORT ESSAYS, ROUGHLY DIVIDED INTO TWO GROUPS, PUBLIC RELATIONS FILMS AND ADVERTISING FILMS.

INCREASING MILLIONS OF DOLLARS ARE SPENT ON ADVERTISING FILMS, AND NO DOUBT THEY DO A KIND OF JOB BY SHEER SLEDGE-HAMMER WEIGHT. BUT THE GREAT MAJORITY OF THEM CAN HARDLY BE TERMED ARTFUL USES OF THE FILM MEDIUM, AND COULD ONLY BE SHOWN *as films* TO AUDIENCES UNDER DURESS. THE FILMS SELECTED FOR SHOWING ON THIS PROGRAM, HOWEVER, CANNOT FAIL TO JUSTIFY THEMSELVES AS EXCELLENT CARRIERS OF PROPAGANDA, AND AT THE SAME TIME BE NEW EXPERIENCES IN THE ART OF THE FILM. INDIVIDUAL PROGRAM NOTES FOR EACH FILM SHOWN WILL BE AVAILABLE ON THE EVENING OF THEIR PRESENTATION, Nov. 14.

TWO BAGATELLES BY NORMAN McLAREN, FOR THE CANADIAN NATIONAL FILM BOARD, 1952. (FILMED IN 16MM EASTMAN KODACHROME AND ENLARGED TO 35MM EASTMAN COLOR) McLAREN IS RENOWNED FOR HIS BRILLIANT EXPERIMENTS IN A MOST ORIGINAL CONCEPT OF FILM, AND THE CANADIAN NATIONAL FILM BOARD, AS A RESULT OF JOHN GREIRSON'S ORIGINAL IMPETUS, IS RENOWNED AND ADMIRED FOR SPONSORING THESE EXPERIMENTS. TWO BAGATELLES ARE TWO VERY SHORT TRAILS THAT PRECEDED HIS LATEST FILM, NEIGHBORS, AND ARE EXECUTED IN A NEW TECHNIQUE THAT Mc LAREN CALLS "HUMAN ANIMATION". BASICALLY SIMPLE, IT RECALLS THE EARLY CAMERA TRICKS WITH HUMAN FIGURES BY SUCH EARLY PIONEERS AS ZECCA. WITH Mc LAREN'S WIT AND IMAGINATION, HOWEVER, THE RESULTS ARE NOT POSSIBLE TO DISCUSS OR DESCRIBE. THEY MUST BE SEEN. (COURTESY CANADIAN NATIONAL FILM BOARD)

DAVID BY PAUL DICKSON. BRITISH, 1951. (NOTES TO BE PROVIDED AT SHOWING, Nov.14)

MASTERS OF MOOD — FRIDAY, NOVEMBER 21

LEAVES FROM THE BOOK OF SATAN, DIRECTED BY CARL DREYER FROM A NOVEL BY MARIE CORELLI; PRODUCED BY NORDISK FILS COMPAGNI, DANISH, 1921. CARL DREYER IS ONE OF THE NOST ORIGINAL AND UNCOMPROMISING DIRECTORS IN THE ART OF THE FILM. BECAUSE OF HIS CONVICTIONS OF FREEDOM FROM INTERFERENCE IN HIS PRODUCTIONS, AND AN UNSWERVING DISDAIN FOR WHAT IS CALLED POPULAR TASTE, HIS CAREER IS A STORY OF STRUGGLES, FRUSTRATIONS, AND A TOTAL OF TWELVE FILMS OVER A PERIOD OF THIRTY YEARS, AMONG WHICH ARE SOME OF THE MOST PERMANENT CLASSICS OF THE CINEMA.

LEAVES FROM THE BOOK OF SATAN WAS DRYER'S SECOND FILM. IT WAS INSPIRED BY D. W. GRIFFITH'S INTOLERANCE, AND IT IS CONSTRUCTED, AS GRIFFITH'S FILM IS, OF FOUR PARALLEL EPISODES SHOWING "HOW THE DEVIL LEADS MAN TO BETRAY HIS NEIGHBOR AND HOW HE (THE DEVIL) DISGUISES HIMSELF UNRECOGNISABLY THROUGH THE AGES.". THE EPISODE SHOWN HERE IS CONCERNED WITH THE GRAND INQUISITOR IN RENAISSANCE SPAIN, THE SECOND IN ORDER. THE OTHER THREE ARE: THE PHARISEE WHO LEADS JUDAS TO BETRAY CHRIST, A REVOLUTIONARY IN FINLAND, IN 1918.

WHILE THE FILM OBVIOUSLY SUFFERS FROM WEAKNESSES, IT ALSO DISPLAYS SOME REMARKABLE INNOVATIONS FOR THE TIME. THE CONSCIOUSNESS OF SPACE ARRANGEMENTS IN THE CONSTRUCTION OF THE SETS, AS WELL AS THE SENSITIVITY TO TYPE-CASTING OF THE HUMAN FACE ARE REMARKABLE CHARACTERISTICS OF DREYER'S STYLE. THE METHOD OF CUTTING, TOO, WAS NEW. "...INSPIRED BY GRIFFITH CERTAINLY--BUT PRIMARILY BY THE MATERIAL. THE FINNISH EPISODE WAS THE FIRST TO BE SHOT. IN ITS FIVE TO SIX HUNDRED METRES OF LENGTH THERE ARE CLOSE TO FIVE HUNDRED CUTS, WHICH MEANS THAT EACH SHOT TOOK ABOUT 3½ SECONDS. THE COMPANY EXECUTIVES WERE HORRIFIED WHEN THEY HEARD HOW DREYER WAS "RUINING" THE FILM. AND BEFORE THEY LET HIM DIRECT THE OTHER THREE EPISODES THEY MADE HIM COMPLETE THE CUTTING OF THE FINNISH PART AND SHOW IT TO THE DIRECTORS. AS IT TURNED OUT, THE RHYTHM WAS SO RIGHT FOR THE TENSE ACTION, THAT THE SHORT CUTS APPEARED PERFECTLY NATURAL. DREYER WAS ALLOWED TO GO ON WITH THE FILM." (FROM THE NEW INDEX SERIES, No. 1 ON CARL DREYER, BY EBBE NEERGAARD. THE BRITISH FILM INSTITUTE, Nov. 28)

THE STRANGE ADVENTURES OF DAVID GRAY (VAMPYR) BY CARL DREYER; PRODUCED INDEPENDENTLY BY BARON DE GUNZBURG, 1932. THIS EXTREMELY FANTASTIC FILM FOLLOWED FOUR YEARS AFTER DREYER'S THE PASSION OF JOAN OF ARC. HE SAID THAT ONE COULD NOT MAKE A FILM ON ATMOSPHERE ALONE. "BUT HERE HE DID IT IN ONE SINGLE 'ATMOSPHERE'. EVERYTHING UNDERLIES IT. THE PEOPLE GLIDE SLOWLY THROUGH A VAGUE, WHITISH MIST LIKE DROWNED MEN. THEY ARE ALMOST SILENT, AND THE CAMERA FOLLOWS THEM IN LONG, SLOW PANNING AND TRACKING SHOTS. THE FILM IS PERVADED BY NIGHTMARE AND OBSESSION, AND IT SHOWS A DEADSURE, CALCULATED USE OF EVERY MEANS AT ITS DISPOSAL.

THE STORY OF THIS FILM CONTRASTS SHARPLY WITH DREYER'S EARLIER PRODUCTIONS, MARKED AS THEY ARE BY REALISM. BUT THIS FILM REVEALS HIS DESIRE FOR PSYCHOLOGICAL REALISM, NOT AN IMITATION OF ORDINARY LIFE AND SUPERFICIAL TRUTH. WHILE HE WAS WORKING ON THIS FILM, HE SAID ONE DAY DURING A CONVERSATION: "IMAGINE THAT WE ARE SITTING IN AN ORDINARY ROOM. SUDDENLY WE ARE TOLD THAT THERE IS A CORPSE BEHIND THE DOOR. IN AN INSTANT THE ROOM WE ARE SITTING IN IS COMPLETELY CHANGED; EVERYTHING IN IT HAS TAKEN ON ANOTHER LOOK; THE LIGHT, THE ATMOSPHERE

HAVE CHANGED, THOUGH THEY ARE PHYSICALLY THE SAME. THIS IS BECAUSE WE HAVE CHANGED, AND THE OBJECTS ARE AS WE CONCEIVE THEM. THAT IS THE EFFECT I WANT TO GET IN MY FILM." (FROM THE NEW INDEX SERIES, NO.1, ON CARL DREYER BY EBBE NEEGARD; THE BRITISH FILM INSTITUTE)

COUER D'LAMOUR EPRIS BY JEAN AUREL; MUSIC BY CHARLES BARRAINE; SPOKEN BY MARIA CASARES. ARGOS FILMS. (FRENCH) 1951. SIMILAR TO THE WELL-KNOWN IMAGES MEDIEVALES, THIS IS COMPOSED, WITH EXCELLENT CAMERAWORK, FROM A SERIES OF SIXTEEN ILLUMINATIONS PAINTED BY AN UNKNOWN ARTIST, A CONTEMPORARY OF FOUQUET. THEY ARE ILLUSTRATIONS FOR A SUITE OF ALLEGORICAL SONGS WRITTEN IN 1457 BY THE DUKE OF ANJOU CONCERNING THE QUEST OF AN INNOCENT KNIGHT FOR THE IMAGE OF HIS IDEAL. (A.F. FILMS)

COLOR DANCES #1 BY JAMES DAVIS. AN ENTIRELY NEW DEVELOPMENT IN PRODUCING MOVING FORMS OF COLOR, THIS FILM CONSISTS OF EIGHT SHORT DANCES, FLUID AND GRACEFUL. (A.F. FILMS)

SOCIAL DISCOVERIES FRIDAY, NOVEMBER, 28

BED AND SOFA DIRECTED BY ALEXANDER ROOM. (RUSSIAN) 1926. THIS FILM WAS FIRST RELEASED UNDER THE TITLE TRIANGLE LOVE. IN GERMANY, WHERE IT HAD ENORMOUS POPULAR SUCCESS, IT WAS CALLED BETT UND SOFA AND IT HAS SINCE BECOME KNOWN BY THAT NAME. IN FRANCE IT WAS SHOWN AS TROIS DANS UN SOUS-SOL; IN ENGLAND IT WAS SUBMITTED BY THE BOARD OF CENSORS AS TWO IS COMPANY. IN ITS IMPLICIT SIGNIFICANCE, THE FILM IS ASSOCIATED GENERALLY WITH THE (THEN) MOVEMENT TO RAISE THE SOCIAL LEVEL OF WOMEN BY THE HUMILIATION OF MASCULINE SELFISHNESS, AND IT SEEMS ALSO TO CONTAIN SOME EFFORT AT PROPAGANDA AGAINST ABORTION. IN THE LARGER SENSE, HOWEVER, IT IS A CURIOUS KIND OF PROPAGANDA SINCE IT UNWITTINGLY REVEALS AND RIDICULES THE CROWDED HOUSING CONDITIONS. THIS FILM, LIKE EISENSTEIN'S EARLY WORK, AS WELL AS PUDOVKIN'S, DOVZHENKO'S, ETC., BELONGS TO A PERIOD OF RUSSIAN CINEMA WHERE ARTISTIC FREEDOM CREATED SOME OF THE MOST REMARKABLE ADVANCES IN FILM THEORY AND TECHNIQUE, BUT WHICH, OF COURSE, HAS SINCE DISAPPEARED, AS HAVE THE MEN WHO MADE THEM. (MMA FILM LIBRARY)

LES DESASTRES DE LA GUERRE BY PIERRE KAST; COMMENTARY AND MUSICAL ARRANGEMENT BY JEAN GREMILLON; ARGOS FILMS (FRENCH) 1951. THE SELECTIVE EYE OF THE CAMERA, USING DETAIL AND PANORAMA, AND ASSISTED BY A PENETRATING MUSICAL SCORE OF HARPSICHORD AND DRUM, HERE CREATES AN UNFORGETTABLE RECORD OF REALITY'S IMPACT ON THE SENSIBILITIES OF FRANCISCO DE GOYA. (REF. CAHIERS DU CINEMA, DEC. 1951. PROGRAM NOTES OF VENICE FILM FESTIVAL, 1952) (A.F. FILMS)

TWO YOUNG LADIES

ZANZABELLE A PARIS BY SANIKO BO AND STAREVITCH. (FRENCH) 1945. (NOTES TO BE PROVIDED AT SHOWING.)

MADELINE BY THE UNITED PRODUCTIONS OF AMERICA (U.S.) 1952. (NOTES TO BE PROVIDED AT SHOWING.)

(PROGRAM NOTES BY FRANK STAUFFACHER.)

NOTE: ART IN CINEMA'S COLLECTED PROGRAM NOTES FOR THE PAST SIX YEARS, REVISED AND AUGMENTED, WILL SOON BE AVAILABLE IN BOOK FORM.

ADDITIONAL FILM ACTIVITIES AT THE MUSEUM DURING NOVEMBER

A SERIES OF SPECIAL FREE LECTURES, OPEN TO THE PUBLIC, HAS BEEN ARRANGED ON SUBJECTS RELATIVE TO "THE ART OF THE FILM" DURING THE MONTH OF NOVEMBER TO COINCIDE WITH THIS YEAR'S "ART IN CINEMA" PROGRAM.

FREE LECTURES, WEDNESDAY EVENINGS, 8:00 PM

NOVEMBER 5, — TELEVISION, A NEW VISUAL ART

BY ALLON SCHOENER, PRODUCER OF THE S. F. MUSEUM OF ART'S "ART IN YOUR LIFE" TELEVISION PROGRAMS.

NOVEMBER 12, — NOTES ON THE MAKING OF ABSTRACT FILMS

BY DENVER SUTTON, MAKER OF ABSTRACT FILMS. TO BE ILLUSTRATED WITH FILMS BY MR. SUTTON AND OTHERS.

NOVEMBER 19, — RECENT TRENDS IN FOREIGN FEATURE FILMS

BY LUTHOR NICHOLS, FILM CRITIC, S. F. CHRONICLE. TO BE ILLUSTRATED WITH SELECTIONS FROM FEATURE FILMS.

NOVEMBER 26, — THE LANGUAGE OF FILM

BY ROBERT KATZ, FILM INSTRUCTOR, CALIFORNIA SCHOOL OF FINE ARTS. TO BE ILLUSTRATED WITH BASIL WRIGHT'S ANALYSIS OF "ODD MAN OUT," INCLUDING SECTIONS FROM THAT FILM.

ADVANCE NOTICE

STARTING IN DECEMBER, THE MUSEUM WILL REINSTATE ITS WEEKLY FILM PROGRAMS WITH A NEW HISTORICAL SERIES BASED UPON THE THEME OF "15 AMERICAN DIRECTORS." SELECTED WORKS OF THE GREATEST AMERICAN FILM MAKERS WILL BE INCLUDED ON THIS PROGRAM.

ART IN CINEMA «program notes»

THE SAN FRANCISCO MUSEUM OF ART — SERIES EIGHT : 1952

NOV. 14, 1952

JOYS AND MISERIES OF THE SPONSORED FILM

A PHANTASY.....Norman McLaren(Nat. F.B.Canada)
MAN ALIVE.....UPA(American Cancer Soc.)
STORY OF TIME.....Signal Films(Rolex)
MORE THAN MEETS THE EYE...UPA(CBS)
TWO BAGATELLES.....Norman McLaren (Nat. F.B.Canada)
LAND OF ENCHANTMENT.....Henwar Rodakiewicz (U.S. Govt.)

(Note: Due to the unique opportunity of showing Rodakiewicz's film, LAND OF ENCHANTMENT tonight, - a restricted film,made exclusively for foreign circulation, - we have withdrawn Paul Dickson's DAVID. We believe this substitution to be of much greater interest.

At this writing also, the film, WORDS FOR BATTLE, has not yet arrived. If it fails to turn up in time for tonight's showing, it will be included in next week's program, as will Elton's TRANSFER OF POWER.)

This program has been assembled with the idea of presenting a group of the best sponsored films available, selected in the light of that genre's possibilities and weaknesses as films. The selection is not a strict one, and it would be fair to question the inclusion of the two McLaren films, since, although they are certainly sponsored, they do not advertise anything. The McLaren films have been included to spark up the program. Is this an admission that even the best of "selling" films are dull entertainment,-in spite of the fact that they have been lavishly subsidized in their production? This will be a study of this question. Let us look at them. The most obvious and ineradicable fault is their garrulousness. They seem to be based upon the assumption that the human eye requires aural aid to keep it focused. That this is wrong is shown by the wordless but powerful film, STORY OF TIME.

However, it is not Art In Cinema's position to criticize these excellent publicity films. We mention this only by way of starting a personal consideration of what appear to be the necessary evils of advertising films, - if evils they are, - in contrast to the enormous talent that goes into their making.

A PHANTASY by Norman McLaren for the National Film Board of Canada. 1952. A little venture into McLaren's particular kind of surrealism. (N.F.C.)

MAN ALIVE by United Productions of America for the American Cancer Society. 1952. (Courtesy American Cancer Society).

STORY OF TIME by Signal Films, for Rolex Watches. 1951. One of the slickest jobs of frame-by-frame animation to be found. This film has been used as a theatrical short in the East. (Cornell Films)

MORE THAN MEETS THE EYE by UPA for Columbia Broadcasting System. 1952. A very daring application of abstraction for communication of ideas. But when the message gets heavy the daring of the first part becomes overcrowded.

TWO BAGATELLES by Norman McLaren for the National Film Board of Canada. 1952. These are two very short trails that preceded his latest film, Neighbors, and are executed in a new technique that McLaren calls "human animation". Basically simple, it recalls the early camera tricks with human figures by such early pioneers as Zecca. (Courtesy Canadian National Film Board)

LAND OF ENCHANTMENT by Henwar Rodakiewicz for the U. S. Department of Information. 1951. This is both a study of the land of the Southwest United States, and of the American artist, Georgia O'Keeffe. It is Mr. Rodakiewicz' personal print, and edited the way he wished it. The final print used, however, has been re-edited by the Government. (Courtesy Mr. Rodakiewicz)

FRANK STAUFFACHER

ART IN CINEMA «program notes»

THE SAN FRANCISCO MUSEUM OF ART SERIES EIGHT : 1952

Friday, November 21, 1952

COEUR D'AMOUR EPRIS.....Jean Aurel
DIVERTISSEMENT ROCOCO .....Hy Hirsh
WORDS FOR BATTLE .....Humphrey Jennings
CARAVAN .....Jordan Belson
(Intermission)
LEAVES FROM THE BOOK OF SATAN (One section)..Carl Dreyer
STRANGE ADVENTURES OF DAVID GRAY .....Carl Dreyer

COEUR D'AMOUR EPRIS by Jean Aurel; music by Charles Barraine; spoken by Maria Casares. Argos Films, (French) 1951. Composed from a series of sixteen illuminations painted in 1457 by an unknown artist, as illustrations for a suite of allegorical songs written by the Duc Rene of Anjou, in Provence, based upon his personal dreams. His allegory, as illustrated here, seems to be roughly as follows: While he is asleep, LOVE steals his HEART from his bosom and gives it to HEART'S DESIRE. HEART and HEART'S DESIRE go off on the Road of Adventure in quest of a girl with Golden Hair. On the way they meet HOPE, JEALOUSY, and MELANCHOLY, and are led by them to the River of Tears, and a bridge defended by the Black Knight, who knocks HEART into the River. HEART is rescued by HOPE; they proceed to the Castle of ANGER and LAZINESS. HEART triumphs over ANGER, but not over LAZINESS, and HEART'S DESIRE summons help from HONOR. HEART is vindicated and transported to the Island of Friendship and Amenity in a boat manned by women. This interpretation is open to correction from members of the audience who may be able to understand this French, as spoken, and the language of allegory better than does the writer of these notes. (A.F. Films, Inc.) (15 min.)

DIVERTISSEMENT ROCOCO by Hy Hirsh; 1952. A brilliant series of images accompanied by the music of Gretry, Scarlatti, Bach and Couperin, this film has met with great success in New York and at the recent Edinburgh Film Festival. It is indicative, as is Belson's CARAVAN, of the lead taken by these San Francisco film makers in this category, over any others on the international scene. (Courtesy Hy Hirsh) (12 minutes)

WORDS FOR BATTLE by Humphrey Jennings; spoken by Laurence Olivier; Crown Film Unit. (British) 1941. (This was scheduled for last week's program of sponsored films, but arrived too late for inclusion). Made during the Battle of Britain, this film is actually a poster, a recruiting poster containing immense power to stir and excite, displaying Jennings' genius for using the film medium to do so. Basically simple, and perhaps half constructed out of stock shots, it digs deep into British sentiment through traditional evocation, but pictures it in images so stirring, visuals so exciting, that this writer has been told by Englishmen that it was impossible to remain aloof after seeing this film, at that time. The last shots of people in uniform are unique, and are typical of Jennings' visual sense. They are shot at close range, but through a telephoto lens. Why? It was the visual presentation alone, at these closing shots which made the message deeply personal. (MMA Film Library) (10 min.)

CARAVAN by Jordan Belson, San Francisco, 1952. The latest painting-in-motion film in Mr. Belson's exploration of the translation of the values of abstract painting into rhythm and motion relationships. The non-representational sequences are directly related to the abstract rhythms of John Birks Gillespie. Painted as long design-complexes, the frame-by-frame photographed film emerges as an integration of composition and movement. (Kinesis) (4 minutes) (color)

LEAVES FROM THE BOOK OF SATAN directed by Carl Dreyer,from a novel by Marie Corelli; produced by Nordisk Film Kompagni,(Danish) 1921. Carl Dreyer is one of the most original and uncompromising directors in the art of the film. Because of his convictions of freedom from interference for his productions, and an unswerving disdain for what is called popular taste, his career is a story of struggles, frustrations, and a total of twelve films over a period of thirty years, among which are some of the most permanent classics of the cinema.

LEAVES FROM THE BOOK OF SATAN was Dryer's second film. It was inspired by D. W. Griffith's INTOLERANCE, and it is constructed, as Griffith's film is, of four parallel episodes showing "how the Devil leads man to betray his neighbor and how he (the Devil) disguises himself unrecognisably through the ages". The episode shown here is concerned with the Grand Inquisitor in Renaissance Spain, the second in order. The other three are: The Pharisee who leads Judas to betray Christ, a policeman under the French Revolution, a revolutionary monk in Finland, in 1918.

While the film obviously suffers from weaknesses, it also displays some remarkable innovations for the time. The consciousness of space arrangements in the construction of the sets, as well as the sensitivity to type-casting of the human face are remarkable characteristics of Dreyer's style. The method of cutting, too, was new. "...inspired by Griffith certainly, -- but primarily by the material. The Finnish episode was the first to be shot. In its five to six hundred metres of length there are close to five hundred cuts, which means that each shot took about 3½ seconds. The company executives were horrified when they heard how Dreyer was 'ruining' the film. And before they let him direct the other three episodes they made him complete the cutting of the Finnish part and show it to the directors. As it turned out, the rhythm was so right for the tense action, that the short cuts appeared perfectly natural. Dreyer was allowed to go on with the film." (From the New Index Series, No. 1 on Carl Dreyer, by Ebbe Neergaard. The British Film Institute, November 28) (MMA Film Library) (20 minutes)

THE STRANGE ADVENTURES OF DAVID GRAY (Vampyr) By Carl Dreyer; produced independently by Baron de Gunzburg, 1932. This extremely fantastic film followed four years after Dreyer's THE PASSION OF JOAN OF ARC. He said that one could not make a film on atmosphere alone. "But here he did it in one single 'atmosphere'. Everything underlies it. The people glide slowly through a vague, whitish mist like drowned men. They are almost silent, and the camera follows them in long, slow panning and tracking shots. The film is pervaded by nightmare and obsession, and it shows a dead-sure, calculated use of every means at its disposal."

The story of this film contrasts sharply with Dreyer's earlier productions, marked as they are by realism. But this film reveals his desire for psychological realism, not an imitation of ordinary life and superficial truth. While he was working on this film, he said one day during a conversation: "Imagine that we are sitting in an ordinary room. Suddenly we are told that there is a corpse behind the door. In an instant the room we are sitting in is completely changed; everything in it has taken on another look; the light, the atmosphere have changed, though they are physically the same. This is because we have changed, and the objects are as we conceive them. That is the effect I want to get in my film". (From the New Index Series, No. 1, on Carl Dreyer by Ebbe Neegard; the British Film Institute) (Courtesy James Card) (70 Minutes)

FRANK STAUFFACHER

NOTE:

We must again apologize for the occasional momentary breaks in the longer films, due to our use of both 35 mm and 16mm projectors.

NOTE:

On next Wednesday, November 28, at 8PM, Robert Katz, film instructor at the California School of Fine Arts,will give a free public lecture, "THE LANGUAGE OF FILM" , to be illustrated with Basil Wright's analysis of "Odd Man Out".

ART IN CINEMA «program notes»

THE SAN FRANCISCO MUSEUM OF ART SERIES EIGHT : 1952

Friday, November 28, 1952

COLOR STUDY.....Harry Smith
LES DESASTRES DE LA GUERRE.....Pierre Kast
ZAZABELLE A PARIS.....Starevich
MADELINE.....U. P. A.
(Intermission)
THE ART OF LIVING.....Steinberg
BED AND SOFA.....Alexander Room

(Note: The short divertissement immediately following the opening title was made by Denver Sutton in 1951 as a "curtain-raiser" for the "Art In Cinema" presentations that year at Wheeler Auditorium in Berkeley in collaboration with the University Extension.)

COLOR STUDY by Harry Smith. Those who have followed "Art In Cinema" through the years will recall that Harry Smith was, in his way, a kind of pioneer in the non-objective film in this region. This is his last film made here before going to New York in 1951. (Courtesy of Hy Hirsh) (10 min.)

LES DESASTRES DE LA GUERRE by Pierre Kast. (French) 1951. This is the first public showing in this country of a new film based upon the lithographs of the Great Spanish painter, Francisco de Goya, and it is not to be confused with another recent film on the same subject by Luciano Emmer. The narration, written by Jean Gremillon, is of an impassioned quality, and we have attached an English translation of it. The music, also arranged by Gremillon, is noteworthy, the instrumentation consisting of an organ, clavichord, and drum. (A.F. Films, Inc.) (20 min.)

ZANZABELLE A PARIS from a story by Sonika Bo, directed by J. and L. Starevitch. This charming and ingenious puppet film was originally produced for children. Zanzelle, a giraffe, visits Paris. Sonika Bo is with the Cinematique Francaise and her work in films for children is well known. (A.F. Films, Inc.) (15 min.)

MADELINE by United Productions of America. 1952. This is the latest of U.P.A,'s growing list of very eminent achievements in the animated cartoon field. As in so many of the previous films by U.P.A., the lack of the usual vulgarity in the animated cartoon is marked, substituting in its stead a delightful and innocent - the only word we can think of - charm. In Madeline, the charm is, of course, more than half the result of Ludwig Bemelman's spirited and wonderful children's book of the same name. And U.P.A. has, with amazing success, translated Bemelman's very loose and personal style of draughtsmanship to the animation technique. (Courtesy of United Productions of America) (10 min.)

THE ART OF LIVING on the work of Steinberg, by Francis Lee. 1952. Unfortunately the film originally announced has not yet been completed, but Mr. Lee has sent us what he calls a "test" reel, his preliminary work with Steinberg's drawings, and it makes a short but fascinating indication of the possibilities of a film on this master artist and humorist. (Courtesy Francis Lee) (4 min.)

BED AND SOFA by Alexander Room. (Russian) 1926. This film was first released under the title Triangle Love. In Germany, where it had enormous popular success, it was called Bett Und Sofa and it has since become known by that name. In France it was shown as Trois Dans Un Sous-Sol; in England it was submitted by the Board of Censors as Two Is Company. In its implicit significance, the film is associated generally with the (then) movement to raise the social level of women by the humiliation of masculine selfishness, and it seems also to contain some effort at propaganda against abortion. In the larger sense, however, it is a curious kind of propaganda since it unwittingly reveals and ridicules the crowded housing conditions. This film like Eisenstein's early work, as well as Pudovkin's, Dovzaenko's, etc., belongs to a period of Russian cinema where artistic freedom created some of the most remarkable advances in film theory and technique, but which, of course, has since disappeared, as have the men who made them. (MMA Film Library) (60 min.)

Frank Stauffacher

ART IN CINEMA «program notes»

THE SAN FRANCISCO MUSEUM OF ART SERIES EIGHT : 1952

LES DESASTRES DE LA GUERRE: English translation by Frank Getlein of Jean Gremillon's narration.

Foreword title (to be used on the forthcoming English edition) -

> In 1807, the Emperor Napoleon brought into Spain his experiment of total government. The proud, suspicious Spaniards rebelled and the Emperor introduced another innovation of his - - total war. This is the record of that war, drawn from life - - and from death - - by Spain's greatest painter of modern times, Francisco de Goya.

The names of the provinces of Spain: Asturia, Galicia, noble Castille. Aragon and Navarre, Andalusia, Estremadura and Catalonia, my Spanish earth .... once you knew how sweet it is to live ...

Once you knew the love of all your children.

Once there was peace ... and then the shepherds began to slaughter the very sheep they were guarding ...

That was in May, that was throughout the long summer. At the beginning of winter, the end of peace was nearer than anyone dreamed.

The invader is here: the tragedy begins: but there are no more spectators; there are only figures in the tragic drama; it is what we fear: it is war.

For old people and little children, for the sick, for sisters, mothers, wives, their homes are exile. They beg their bread, or break their teeth on bitter roots.

No, they say no, it must not be.

Fear and pain, the pillaged house, the husband taken, these are not reasons to live like slaves. Better take arms and by opposing ...

And by opposing ... who knows if the sun will ever rise?

All is ready: ... iron and fire, the whip, the chains, the rope and the gallows, every clever instrument of violent death.

Crime brings its punishment at the moment, not later: evil men are men no more: the beast has come to judgement.

The little cries, the groans, the broken questions of our people: who hears them?

Who has eyes to count the horror, the misery, the pity of so many calamities?

The paths of glory lead but to the shattered earth and to humanity destroyed.

Caged, impaled, hung, shot, torn apart, crippled: is this man's destiny?

There is nothing to say: the murderer knows his crime.

Here it is, the evil face of war, the ghastly harvest of blood and a hand at the throat.

The streets and the fields are woven of death and all our land is a graveyard piled high with the unburied dead.